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ce, se vest noires saies Et il vestent les robes vaires, Ne lor desplaise mes affaires, welche Stelle mir A. Tobler auf meine Frage nach der genauen Bedeutung jenes Vergleiches freundlichst nachwies. Der Stoff *saie* aber kann zwar schwarz sein, ist es aber nur ausnahmsweise, so dasz also auch nicht Gleichheit der Farbe die Bedeutungsverschiebung erklären konnte."

Perhaps the above passage (it comes from Gautier de Coinsi's *Seinte Léocade*) is partly responsible for the utterly inadequate definition of *saie* in the Grand Larousse: "Serge dont les moines se faisaient des chemises." The records of the Flanders cloth industry in the thirteenth century show that *saie* was very generally used for "cauches," a sort of long stocking, almost drawers, which came well up on the thigh, and which, at least in the city of Saint-Omer, were always dyed black.¹ In the anonymous poem entitled *l'Ordene de Chevalerie* these lines occur, in an account of the knighting of Saladin by Hugues de Tabarie (I copy from ms. B. N. Fr. 837):

Après li a chauces ch(auc)ies
De saie noires deliees.²

Another manuscript of the same poem (Brit. Mus. Harl. 4333) gives for the second of these lines *De saie de b(ru)ges deliees*, but informs us later that the *chauces* were black. If we should accept the reading of the latter manuscript, which I am afraid, for various reasons, we dare not depend on, we might infer that Bruges, as well as Saint-Omer, dealt in "chauces . . . de saie noires," and that thirteenth century *chausses*, when made of "saie," were commonly black; but as matters stand, there is only a probability in this direction.

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¹ See A. Giry, *Histoire de la Ville de Saint-Omer et de ses institutions jusqu'au XIVe siècle*, Paris, 1877, pp. 360 and 564.

² In the version as printed in the Barbazan-Méon, I, 59 ff., which follows B. N. Fr. 25462, the lines read: *Après li a cauches cauchiés De saie brune et delijés* (ll. 165-66); and in ms. Cambridge Gg. 6. 38, the couplet runs: *Après ly ad chauces chaucez De brune saye delyez*; but all the versions refer to the *chauces* later, in rhyme, as black.

CONCERNING THEODORE WINTHROP

As the only member of Theodore Winthrop's family now living who knew him, I trust I may be permitted to answer Mr. Elbridge Colby's note in *Mod. Lang. Notes* for February, on the reprint of *The Canoe and the Saddle*, which Mr. John H. Williams of Tacoma published in 1913, greatly increasing its scope and interest by adding Winthrop's complete Western journals and letters, furnished by me.

Mr. Colby, who had been seeking materials from Winthrop's representatives for publication, was easily identified by them as the author of a review (unsigned) of this new edition in *The Nation* of December 18, 1913. This review attacked the statement of Mr. Williams's Introduction that George William Curtis "did not know Winthrop as an author" when he wrote his well-known sketch of the young soldier for the *Atlantic Monthly* shortly after Winthrop's death at Great Bethel. In the pamphlet to which Mr. Colby refers in your columns,¹ Mr. Williams amplified this brief statement by showing that while Curtis's essay mentioned the existence of "several novels, tales, sketches of travel, and journals" which Winthrop had left, it said no more of them *because Curtis had not yet become acquainted with them*. As authority for this assertion, he quoted information received from me, but he was further justified by Curtis's own words to him, which he cited, and still more by the *Atlantic* sketch.

In that appreciation of Winthrop, Curtis wrote not as a critic but simply as a friend and biographer. Had he known the mss., and not merely known of them, he could not have overlooked the fact that they were the real achievement—the only important literary achievement—of his hero's life. He must have given his readers some information about these vital books, and perhaps a taste of their quality, instead of praising and quoting Winthrop's fragmentary papers merely. In the pamphlet mentioned, Mr. Williams says in part:

¹ *Winthrop and Curtis; A Reviewer Reviewed*. By John H. Williams. Tacoma, 1914.

"Curtis naturally made his biographical sketch as complete as possible. . . . The essay is in fact a defense of its subject from the possible charge that his life had been lacking in purpose or product. Are we to believe that its writer deliberately concealed the fact that Winthrop's brief career had really been rich in output, although that output had not yet been given to the world? . . . In all American literature there has been no other find of unsuspected gold equal to the posthumous discovery of Winthrop's manuscripts. Of all men and journals, Curtis was the man to have proclaimed this treasure, and the *Atlantic Monthly*, under Lowell, the forum for this proclamation."

Mr. Colby, apparently still trying to show that Curtis had become acquainted with Winthrop's books before he wrote his sketch, and yet deliberately ignored them, quotes a letter from my aunt, Elizabeth Winthrop, to Mr. James T. Fields. This letter alone is ample proof of the truth of Mr. Williams's assertion, for it was written to set at rest the insinuation that Curtis's failure to do justice to Winthrop's unpublished books, and so to "bring him forward as an author," was due to "jealousy lest he be eclipsed"! I quote her own sentence from this letter, which Mr. Colby has obliged Winthrop's kindred by discovering and publishing:

"To us who know his noble nature, his genuine admiration of Theodore's books, and his joy in their success, as well as the helping hand he always holds out to his literary brethren, this is simply absurd and ridiculous; and the mention of the fact that Theodore never showed him any of his writings but 'Love and Skates,' which he immediately recommended his sending to the *Atlantic*, . . . is sufficient answer," etc.

It will be clear that Elizabeth Winthrop could not have written these words if Curtis had read her brother's mss. in the short time available for preparing his *Atlantic* essay, nor have asked in her letter that he be requested to write a second Winthrop paper. Her meaning is unmistakable; Curtis's seeming injustice to his dead friend was known to her and her family to have been wholly unintentional, because he did not then "know Winthrop as an author."

Mr. Colby is again inaccurate in saying that the "proper and dignified review" of Winthrop's writings published later was "written by G. P. Lathrop." This interesting article may be found in the *Atlantic* for August, 1863. The *Atlantic* Index shows that it was the work of Charles Nordhoff.

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A HOMILETICAL DEBATE BETWEEN HEART AND EYE

In his discussion of the medieval Debate between the Heart and Eye, Dr. J. H. Sanford¹ recognizes two distinct types: the courtly debate, in which the question is the relative responsibility of eye and heart for the pain which the lover suffers, and the theological debate, in which sin rather than love forms the subject of the discussion. Of the latter type the only examples which he cites are the well-known *Disputatio inter Cor et Oculum*² and a passage in da Riva's Debate between the Body and the Soul.³ Further evidence of the currency of this theological discussion appears in two texts, hitherto unprinted, in which the contention between heart and eye is condensed into a form closely resembling the *exemplum*.

The first of these occurs in a manuscript of the late fourteenth century, in the Library of Merton College (ms. 248, fol. 132a, col. 2):

Nota hic disputacionem inter cor & oculum. Cor accusat oculum: tu violas animam solo visu. & oculus: non ego set tu praua cogitatione. & cor: tu habes portas per quas omnia proueniunt. & [oculus:] in tua potestate est eas claudere. cui cor: tu nimis stulte respicis quod delectabile est. & oculus: nec est peccatum sine consensu tuo quia tui est conuertere me ad deum sine consensu cuius ne possum superare. & autem veniunt ratio & intellectus

¹ *Mod. Lang. Notes*, XXVI, 161-165.

² Ed. T. Wright, *Latin Poems of Walter Mapes*, pp. 93-95.

³ *Monatsberichte der Berliner Akad.*, 1851, pp. 132-142.